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THE ASSOCIATION FOR EDUCATION BY RADIO

Who? What? Where? When?

The Upper Darby [Pennsylvania] high school is one of the few schools now making regular use of television in classrooms.

Gertrude G. Broderick, AER secretary, has an article, "Radio Script and Transcription Exchange," in the January, 1949, issue of *RPM, The Radio Programming Magazine*.

Martha A. Gable's article, "Television Is at Your Service Now," which appeared in the December, 1948, issue of *School Management*, appears in abridged form in *The Education Digest*, February, 1949.

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ALPHA EPSILON RHO

The Association sponsors Alpha Epsilon Rho, an undergraduate professional fraternity in radio.
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The National Association of Broadcasters will hold its twenty-seventh annual meeting at the Stevens Hotel, Chicago, April 6-13.

Jean Roxi Mason, Beta Chapter, Alpha Epsilon Rho, is now employed in the Public Affairs Division, Audience Information Department, American Broadcasting Company, New York.

The Quadrangle, a new television musical series with a college campus background, began, on March 14, a Monday and Friday 15-minute broadcast on the CBS television network at 7:45 p.m., EST.

Herbert B. Gooden's article, "Magnetic Recorders in the Social Studies," which appeared in the October, 1948, issue of *Social Studies*, may be found in abridged form in the February, 1949, issue of *The Education Digest*.

Network television, which began January 11, now connects the following fourteen cities: Boston, New York, Philadelphia, Baltimore, Washington, Richmond, Pittsburgh, Buffalo, Cleveland, Toledo, Detroit, Chicago, Milwaukee, and St. Louis.

Directory of Colleges Offering Courses in Radio and Television, 1948-49, has just been issued by the Federal Radio Education Committee. The publication consists of 30 mimeographed pages and was prepared by Mrs. Gertrude G. Broderick, FREC secretary.

Evelyn Susanne Brown, Nu Chapter, Alpha Epsilon Rho, is now directing and producing a radio drama series entitled, *Your Date With Drama*, weekly over Station WIHL, Hammond, Louisiana. All members of the cast are students of Southeastern Louisiana College.

Elizabeth E. Marshall headed a vigorous drive to secure AER members from among the 700 in attendance at the recent convention, March 10-13, of the Association of Women Broadcasters. She was assisted in her efforts by Hazel Kenyon Markel, Gertrude G. Broderick, Dorothy Lewis, and Madeline S. Long.

Child's World, an ABC series in which children discuss their problems and activities, received recently a citation of "distinguished merit" from the National Conference of Christians and Jews for "outstanding contribution to mutual understanding and respect among people of diverse backgrounds." Helen Parkhurst serves as interlocutor of the series.

Catherine McDonald's first play, "Close Quarters," was presented on *Chevrolet Theater*, December 6. Miss McDonald, a member of the Carolina Playmakers—the drama and playwriting class of the University of North Carolina—submitted the play as a class exercise. Other Playmakers' alumni include Betty Smith, Paul Green, Thomas Wolfe, and Josephine Niggli.

Television industry leaders predict that within the next five years television will serve 40,000,000 people, and that there will be 12,000,000 sets in use.

William E. Ware, president, FM Association, states that there was a 35 per cent increase in FM set production in 1948, contrasted with a decline in AM production.

Robert S. Stephan, who was nationally known and respected for his vigorous support of educational radio in his post as radio editor of the *Cleveland Plain Dealer*, passed away at Cleveland, Ohio, February 21, 1949.

The *Education Digest* [February, 1949] carries an abridgment of "The Louisville Experiment in Education by Radio," an article by Woodrow M. Strickler, which appeared in the November, 1948, issue of the *AER Journal*.

Dr. I. Keith Tyler, director of radio education, Ohio State University, served as discussion leader for a radio group meeting at the second national conference of the U. S. National Commission for UNESCO, held in Cleveland, March 31 to April 2.

Dr. Benjamin Fine, education editor, *The New York Times*, will be the speaker at the annual SBC-AER luncheon in Chicago, October 19. Dr. Fine will also be recognized as author of the well-known critique of education, *Our Children Are Cheated*.

William E. Ware, president, FM Association, stated recently that he did not happen to believe that anything as modern as FM radio or as reliable as the human ear was going to become obsolete "even if people's eyes do become distended while watching for the promises of television."

The FM Association stated recently that the potential audience for FM stations increased 35 per cent during 1948, while the AM potential dropped 28.5 per cent. Furthermore, it noted, production of receivers capable of picking up FM programs has reached a new all-time peak, while output of sets with AM-only facilities has slumped.

Six institutions of higher education now cooperate with the NBC University of the Air, according to Sterling Fisher, manager, NBC Public Affairs and Education Department. They are: University of Chicago, University of Southern California, University of Louisville, Washington State College, University of Tulsa, and Kansas State Teachers College [Pittsburg].

Audio-Visual Scholarships have been provided to fifteen universities in the United States by Encyclopaedia Britannica Films. The institutions, which will award a total of 90 tuition grants for 1949 summer study, are: Florida State University, Hampton Institute, Kent State University, Notre Dame University, Occidental College, Oklahoma A. and M. College, State College of Washington, Columbia University, University of Chicago, State University of Iowa, University of Minnesota, University of Mississippi, University of Nebraska, University of Utah, Wayne University.



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Listening—the Number One Problem

THERE SEEMS TO BE A TENDENCY in many schools for teachers and pupils to think of educational radio almost exclusively in terms of the microphone end. This is evidenced by the rapid growth of school radio workshops. There is no doubt of the importance of providing young people with experience in writing, acting, creating sound effects, producing, directing, or doing any of the other tasks involved in getting a radio production on the air. Instruction in these areas has tremendous vocational, avocational, and appreciative values.

However, authorities are beginning to realize that listening is so important a learning skill that it needs far more attention than it has received. Colleges are already studying listening because they depend to such an extent on the lecture method. Their studies of failure have revealed that poor listening habits are important causes. Further investigation has revealed such facts as the following:

- [1] Approximately 25 per cent of college students are either ear- or eye-minded;
- [2] Males are much better listeners than females;
- [3] Many factors influence listening, among them being intelligence, reading comprehension, vocabulary, interest, curiosity, physical fatigue, listening for main ideas rather than for specific facts, and the acquisition of specific techniques to improve concentration.

While many of the factors which influence listening are subject to improvement, the latter factor—the acquisition of specific techniques—has special significance for instruction. Research indicates that the following five important skills, when acquired, will markedly improve listening:

- [1] The establishment of a goal for listening;
- [2] Anticipation by the listener of what lies ahead;
- [3] Learning to discriminate from among the materials used to support a point;
- [4] Recapitulating—running backwards mentally over the material presented;
- [5] Interpreting—hunting for hidden meanings—during the entire listening period.

The lack of such skills, revealed at the college level, suggests that listening should be taught at all levels, from the first grade through college. When listening is taught that way, auditory comprehension—that type of listening where visual cues are absent, as in radio listening—will likewise be improved.

The development of sound habits in radio listening during the school years is sure to play an important role in the determination of the kind of individual the student will be. Not only that, but radio's future offerings will depend in substantial measure upon the tastes developed in our young people today. No society in which the preponderant majority develops tastes which only the best can satisfy, and which refuses to waste time on the shoddy, will tolerate the unimaginative programs [soap operas, giveaway programs, and the like] which use up radio time to lay during some of the most valuable listening hours.

Already, some instruction in radio listening is going forward at all levels—elementary, secondary, and higher. Listening to the radio is an activity in which people of all ages engage. Wise guidance cannot but result in better selection and better listening habits.

In teaching listening, it needs to be pointed out that sometimes young people listen to learn, sometimes for appreciation, sometimes solely for recreation. Always, however, listening contributes in some way, perhaps little, perhaps much, to the emotional, social, and conceptual growth of the child.

When one listens to learn he should choose his program carefully and then listen to it critically and objectively. He must know how to apply suitable criteria and evaluate what he is hearing. He must ask such questions as: Is it authentic? Accurate? Valid? Is the method of presentation suitable for achieving the objectives of the program? Does it make a positive contribution to my civic, social, or esthetic understanding? Does it attain a high enough level of excellence so that listening is a pleasure rather than a chore? Is the level of difficulty within my range of comprehension?

Should one not be as discriminating in his choice of programs and just as critical of their content when he listens for appreciation or recreation? That too many persons are not, may explain partially why radio programs today are no better than they are.

Radio has made important contributions to today's world. Dr. Edgar Dale points out that it has the advantages of immediacy, reality, emotional impact, group values, and inexpensiveness. It presents superb programs in many fields; but it also presents too many programs which rate low by any reasonable standards. The intelligent adult should be able to select the best from each area which radio serves. For most individuals, this requires specific training.

The responsibility of the school is to provide the necessary experiences and training so that each individual can profit to the maximum extent from radio's offerings. This cannot be done by criticizing his listening choices and habits, or by providing him with a program "black list." Rather, it will be achieved only when he develops his own criteria for selecting and judging programs and learns to listen always in a completely critical and objective frame of mind.

It is necessary also for him to realize that there are forces which use all communication media for selfish purposes: to convey erroneous information, to develop fallacious attitudes, and to encourage wrong conduct. For this reason he has the obligation to question what he hears, just as he should question what he reads, and not to allow the intense emotional impact of a radio program to change him in ways which his intellect would not approve of.—TRACY F. TYLER, Editor.

The President's Page

IT WAS A PLEASURE to attend the Western Radio Conference held recently in San Francisco, under the guidance of John C. Crabbe, Ken Dragoo, Edwin Adams, Luke Roberts, *et al.* The sessions were meaningful and I predict that the Conference will grow in significance and stature. One plan incorporated in the Western Radio Conference Constitution, written at the San Francisco meeting, provides that the sessions be held in different Coast cities each year, thus broadening the Conference's grass-roots influence. Seattle will have the next meeting [1950], and Los Angeles in 1951.

At the regional AER session, your president spoke briefly on the state of the national organization stressing the fact that, despite a number of expirations without renewals, our membership has consistently held at about the 1,600 figure. In other words, during the past quarter enough new members have joined the AER to balance those dropping out. Also, that our financial status, concerning which there is undoubtedly room for improvement, is certainly in much better shape than it was a year ago, and prospects for the second quarter of the 1949 calendar year are excellent. John C. Crabbe was elected regional president.

The New York chapter of the AER recently held an election for local officers and conducted a membership campaign; the Great Lakes Region also voted recently on a new president.

The AER sponsored a luncheon at the Oklahoma meeting, with Dr. Alice Sowers and Dr. Sherman P. Lawton representing the national group. If one had time, he might spend most of it attending conferences either sponsored by AER or in which AER has an interest.

Undoubtedly some of our staunch AER members in Michigan attended the recent radio meeting at Michigan State College. Your president returned from the coast to find himself addressing the regional meeting of the Council of Social Studies Teachers, and also, the Association of Women Broadcasters.

All these activities are part of the intense interest in the trend of and to educational radio. This past year has

seen an enormous increase in expenditures by boards of education for stations, receivers, staff members. It has also seen a greater depth of interest in radio on the part of other professional subject-area groups, such as English, social studies. These are all heartening signs, and, while it cannot be measured, certainly the AER has played an important part in them.

By the time this is published, the national election for AER officers will have been held and we'll be looking forward to another year's activity, possibly under new leadership. The strength of AER is in its local groups—the national officers serve as a coordinating and integrating group. If you have not yet organized a local chapter, or if your regional group is inactive, perhaps the national officers may be of help to you.

The annual Executive Committee and Board of Directors meetings as well as the annual membership meeting will be held in Columbus, Ohio, during the Institute for Education by Radio. If you are planning on attending that meeting, May 5-8, please plan your schedule so that you may attend. And, don't forget, the annual AER Luncheon, at which new officers will be installed.

A number of technical and financial problems face the school which is planning on more than a sporadic use of television. For the best reception, and this is most important, a suitable antenna system, engineered to a specific site, should be installed. Reports seem to show that an inexpensive set can be greatly improved in reception qualities if an antenna, properly engineered and installed, is used; even the best set gives very poor reception if the antenna installation is not adequate.

Theoretically, and in practice, the best results are obtained from technological classroom aids, when those aids are a part of the classroom activity. Radio directors, visual directors, and curriculum builders are agreed that if optimum results are to be obtained from radio, motion pictures, television, records, and transcriptions, these aids should be an integral part of the classroom activity. In other words, groups should not [except in special cases] be

formed and moved to the assembly hall or other large meeting place. To do this often destroys the teacher-student *rapport*; makes the listening or viewing a "holiday"; and strengthens the "entertainment" qualities of the medium.

The ideal radio, motion picture, or television set-up in the school would be to have a receiver or projector as part of the equipment of each classroom. Certainly, finances are not going to permit this. However, each classroom, particularly in new and projected buildings, should have adequate electrical outlets, conveniently located at the front and back of the room. It should have provision for storage of motion picture or television screens; and it should have an antenna outlet for television and radio reception.

Somewhere in the building, again preferably in the classroom, or in a classroom on each floor of the building, there should be adequate, burglar-proof storage facilities for technological equipment.

Television sets for school use, particularly if recommendations of school people are carried out, are going to be a projected type—much as motion pictures are projected. The equipment will be heavy. Even though handles will probably be provided, a "dolly" or rubber-wheeled cart may be needed to move the equipment from room to room. Eventually, such a receiver may be needed for each floor of the building.

Projected television sets, to begin with, are going to be expensive. We suggest that schools start now to earmark funds for the purchase of sets. Any television set which might be purchased today, with the thought of classroom use in mind, probably is a waste of money.

The following table is from the February, 1949, issue of *Popular Science Monthly*:

Approx. Cost	Tube Size	Viewing Distance
\$100	3-inch	13½ inches
200	7-inch	33 inches
325	10-inch	48 inches
400	12-inch	57 inches
650	16-inch	96 inches

These are obviously optimum distances, but are guides for comfortable viewing.—GEORGE JENNINGS.

British School Radio Emphasizes Current Affairs

THE EDUCATIONAL SYSTEM IN BRITAIN is passing through a period of rapid development: Many schools are being reorganized; their structure is being changed; the school-leaving age has been raised from fourteen to fifteen; and a great deal of experiment is going on.

Teachers are finding ways of reshaping their work to take advantage of the extra school year in order to prepare schoolchildren, many of them adolescents, for the adult world. Teachers are tending in many cases to break away from the subject approach to teaching, and giving more emphasis to work through projects or the treatment of broad topics. In particular, they are giving more time and thought to the group of subjects variously described as social studies, citizenship, or current events.

They feel that at a time when political developments are complicated and fast moving, and when government impinges more than ever before on the life of the individual, that children should have a better idea of what is going on in the world outside the schoolhouse door, and that activities inside the school should be more closely related to that world. The number of children listening to the British Broadcasting Corporation's *Current Affairs for Schools* programs gives an idea of how many teachers hold this opinion. These broadcasts are now being heard by over 60 per cent of the potential audience—that is, of children in the age group, twelve to fifteen, at which the series was aimed, and in schools which have radio sets.

Talks On United States—The *Current Affairs for Schools* series is only one of several in which the BBC's service to schools is helping forward this work of making children more aware of the modern world. Most of these aim at broadening the child's background by presenting pictures of the contemporary life of Britain and other nations, and explanations of the social developments which have helped to shape the modern world. This aim is shared by about one-third of the total of broadcasts for schools. In *Panorama*, a radio miscellany of people and things for children of thirteen to sixteen, last term's broadcasts

were on life and the arts in the United States. The first, "America Votes," described how the United States elects a President. The President and his office were also described in greater detail later in a program on the White House. Then there were others on American accent and idiom, the birth of jazz, the Tennessee Valley Authority, and descriptive verse by American poets. The link between these heterogeneous topics was that they all tried to give a picture of contemporary American life.

Life in Russia was the subject of a recent series of history broadcasts to children of thirteen. Here the approach was more direct, and that country's life was illustrated through the experiences of a Russian farmer and his family in the last three generations. This year's broadcasts in this series showed the developments of transport, industry, and agriculture in Britain over the past two centuries.

In this same group of broadcasts, aimed at widening the children's sense of the world they live in, there are other series describing the work of great citizens, and encouraging the children to take an interest in the country around them. Next year there will be a series, *Looking At Things*, with the same general aim. This series will be concerned with the design of everyday things, and will aim at awakening the child's interest in the shape and color of ordinary objects around him. The examples on which the series is based, which will be illustrated in a large booklet, will increase in scale as the series goes on, from utensils and ornaments to houses and their decoration and then to towns, their buildings, and the business of planning them.

The news of the day itself is covered by two series, of which *Current Affairs* is one.

Like all the other programs so far referred to, this is a weekly broadcast lasting twenty minutes. The other one is *News Commentary*, a ten minute program aired five days a week during the school term. In these talks the subjects are chosen week by week and day by day, respectively, keeping as far as possible a balance between those of national or international importance and topics which will increase the lis-

tener's interest in events in general. For example, a program on the Berlin air-lift might be followed by one on jet propulsion or the launching of a liner.

World Events Made Intelligible—With other subjects it is possible to plan so that a whole series and its individual broadcasts are within the children's range. In the case of news programs, the producer finds that subjects may be forced on him by their importance, and he then has to decide whether or not they can be made intelligible to his audience. There is often a strong temptation to say "I agree that what is going on in China"—or wherever it happens to be—"is the thing that matters most this week; but can we give children of thirteen any idea of what it means?" The answer appears to be that most subjects can be made intelligible provided the treatment is right and the teacher cooperates. This last point is important, and evidence from many schools shows that teachers devote as much as an hour to preparing for and following up a broadcast, apart from later references to it.

The technique now used with most difficult topics is to present the news in terms of a small incident, or its effect on a small community. Place a concrete example in its proper setting and children can understand the issue involved; and once they have grasped it, a program can go on to draw whatever conclusions are necessary. For example, a few weeks ago we decided to devise a program on the Organization for European Economic Cooperation.

The Marshall Plan had been described a few months earlier, but since then the European countries have developed their machinery of cooperation through OEEC, including the Inter-European payment scheme. Now, these agencies operate in a way which baffles many except professional economists, and they deal in figures, expressed in various currencies, so large that these can mean little even to the average adult.

But one of the essential points is that the European nations are lending each other money, where necessary, so that they can buy each other's goods, and so keep trade and industry going,

and the radio program was built around a small scale example of what this means. A correspondent in France was briefed to build up a picture of a village near Lille, which depends for its livelihood on three textile mills. She then showed how these mills, and the life of the village, depended on the supply of raw materials; and then how the Inter-European payment scheme has enabled the mills to continue obtaining those materials, and thus to continue to employ the villagers. Her narrative was introduced by an economist, who recalled the origin of the Marshall Plan, why it was needed, and how the European countries have joined together to help themselves. He also summed up at the end, pointing out that the story of this French village was just a small example of what is being done.

Actuality Material Used—This program was done in straight speech, but whenever we can in *Current Affairs* and other schools' series we are now using actuality material or re-creating actuality situations in the studio. In the *Panorama* program on the United States presidential elections, a party convention scene was built up

in this way, not for the sake of reporting the speeches, but to give an impression of the excitement and activity as the parties choose their candidates. Actuality material gathered when the "Caronia" sailed on her maiden voyage was used in *Current Affairs* to build up an idea of the scale of modern liners and what is involved in building them. Wynford Vaughan Thomas, the radio commentator, took the audience on a tour of the ship just before she sailed, interviewed members of the crew, and described the actual departure. All this formed the core—and over half the duration—of a program showing the size and importance of Britain's shipping industry.

Many schools' programs now aim at conveying a general meaning or a strong impression of atmosphere rather than at word-by-word comprehension. In a program on steel, the greater part of the time was given up to a sound tour of a steel works, culminating in a running commentary on the rolling mill at work. During this the commentary was spoken at over 250 words a minute, twice the normal rate—with many technical terms thrown in. It is likely that most children in the audi-

ence missed whole phrases, even whole sentences, but what they got was an impression of the scale and power of an industrial process—an important objective of the program.

Those are some of the ways in which the BBC's School Broadcasting Department is presenting the contemporary world to children. It is being guided in this by the School Broadcasting Council, whose task is to see that the broadcasts are geared to Britain's educational system. To extend this work at a time of rapid development in the schools, the Council has been expanding its organization, especially the part concerned with day-to-day contacts with teachers and education authorities. It has now sixteen education officers scattered throughout Britain, one of whose main tasks is to find how the programs are received and how they are fitting into the work of the schools. It is significant that much of their work is now being concentrated on the series covering the contemporary world, in preparation for a reassessment of their relationship and value later this year. —IVOR JONES, program assistant, School Broadcasting Department, British Broadcasting Corporation.

Educational Stations of the Nation — WTDS

STATION WTDS, the voice of the Toledo public schools, lays claim to originality only in that it follows the educational dogma of letting the student have the experience rather than the teacher. In ten years' existence as a radio education department, students of radio writing have produced at least 90 per cent of the script, and production is wholly by classes in radio

production or by station staff. Certainly the selection, motivation, educational purposes, and so forth have been adult responsibilities, but students have done the work under adult supervision.

Why was this course followed? For two reasons: all of us in radio were convinced that educationally it was sound practice; and then, there was no other way—we began during the great

depression, and shoestrings have been our diet!

Now that we have our own station we have found that more than ever our student-emphasis policy pays off. Students, boys and girls, operate the panel, do all announcing, logging, timing, coordinating, recording, scheduling, continuity, and the myriad tasks of a radio station. Station staff consists of forty-seven high school sophomores, juniors, and seniors selected from our five academic and our one boys' vocational school. They report on staggered schedules, overlapping to cover broadcast staff needs, for a minimum of an hour and a half daily. Many spend more time than that without additional class credit.

WTDS itself is but the apex of a pyramid. The broad base that permits our operation is in our five academic high schools, each of which has its radio workshop set up on the basis of two classes in radio production and one of radio writing. Each class in radio production accounts for a live serial over WTDS; each class in radio



McKinley intermediate school pupils read the verse on a broadcast of *Are You Listening?* presented on Fridays at 9:30 a.m. and 1:45 p.m. by Station WTDS, Toledo.

writing accounts for at least one serial. Serials being produced this year were written last year [next year's programs are being written now]. What do we mean by serials? Just exactly what the term means in commercial radio—the cliff-hangers! These are adaptations of novels or of texts or of supplementary material to English or social studies or science instruction. They were recommended by a committee of classroom teachers as valuable and interesting at the various levels represented as desirable. The committee was right—the Toledo public library has had to buy additional copies to keep up with the spurt in interest! The serial technique seems to be a natural for the supplementary novel or for dramatizing a difficult text or short stories or novels related to the text. Each high school production class comes to WTDS once a week for broadcasting. The nine serials running concurrently give us a core program that can be easily supplemented by live broadcast series from other sources, or by transcribed broadcasts from various sources. WTDS offers more live serial dramas than the total originated locally by all of the seven commercial stations in this area. And the hazards of transporting classes to and from the station and interrupting high school schedules have been surmounted with a minimum of friction!

In addition to live serials WTDS carries live shows from various sources. Our Toledo Safety Education Program director and assistant broadcast a weekly chat on safety education. It is credited with helping to achieve our lowest school-accident rate on record. Our Toledo public library presents a *Story Hour of the Air* for primary grades. This is extremely popular and depends solely upon the narrative skill of the storyteller, Mrs. Marianne Hough, children's librarian of Mott Branch library. And again the Toledo public library has had an unprecedented increase in circulation of books containing the stories she has told, and related stories. A vocational and educational guidance series for freshman classes in orientation, *Career Forum*, has proved extremely popular and valuable. Begun last year by us, this year the Rotary Club asked for the privilege of supplying the speakers for careers open to men and the Zonta Club, the women speakers. Because guidance of the student without edu-

cation of the parent causes conflicts, these two service clubs pooled their resources and issued an 8-page brochure pointing out the offerings of WTDS and of *Career Forum*. These were circulated to the parents of all school children in Toledo. Educational guidance of seniors is covered by a program sponsored by the University of Toledo, *So You're Thinking About College!* The resources of the University of Toledo are pointed out, of course, but students obtain much valuable information about colleges in general. And, finally, WTDS carries more live music than is possible for most commercial stations because we serve as an outlet for our expanded music program which includes choral groups at both elementary and high school levels, orchestras, string quartets, and solo recitals. Our studios have accommodated choral groups of 125 elementary pupils. In addition to serving as an outlet for the Toledo public schools, we have made time available to neighboring school districts for music broadcasts, to university groups, and to adult groups such as mothers' clubs. In another field of community service is a series designed to develop an awareness and appreciation of the function of the Red Feather Services of the Toledo Community Chest. In it, one of our student staff members, Robert Woods, Libbey high school senior, interviews a director of a different social agency each week. At present we have a total of sixteen live productions, with three more scheduled within two weeks.

Although our live programs cause more station traffic than is customary for commercial stations, still the experience gained in handling them is extremely valuable to our students. There is a growth, a flowering of personality, that can come only with the need for making split-second adjustments to varying demands from a variety of people. Our staff has largely acquired the necessary social ease as well as the mastery of the physical media of broadcasting. There is little that any adult can do to a radio production once it's on the air, but, so far, our students have handled all *contretemps* with remarkable *finesse*. We have had a staff pianist fly from her piano to read the lines of an elementary school child suddenly paralyzed by a throat condition and fly back to the piano for the musical sequence that followed immediately; we have had students set adult guest speakers at ease and cover their deficiencies by an *ad libbed* comment, we have had—but enough, we are sold on the fact that students can do almost anything if they realize that the responsibility for high quality performance is solely theirs—that the appeal to teacher or adult can be made only during the preparatory stages of production.

Naturally enough, WTDS uses the wealth of transcribed materials that are available to educational stations without cost or at a minimum cost. We solicit local groups for sponsorship of any recorded series that fits into their community function. The International Institute has defrayed the cost of



Students, boys and girls, operate the panel and do the announcing and other tasks at Station WTDS, Toledo public schools.

Americans All—Immigrants All; the United Jewish League has sponsored *We Are Many People*—a commercial-made race relations series; and one of our best patrons has been the Toledo Museum of Art. The Museum, through its director of music, A. Beverly Barksdale, has made available to us the resources of its music library—a collection of 5,500 of the finest recordings of the finest music available. Mr. Barksdale supplies music notes for this series and altogether it supplies a musical program not duplicated elsewhere. Of the free transcribed series, we have found especially valuable the Westinghouse, *Adventures in Research*; the Junior League, *Books Bring Adventure* [supplied gratis by the local chapter]; *Excursions In Science* [General Electric]; all of the *Lest We Forget* series—a must for any educational station; and those available from foreign governments such as *A Look At Australia*, *Holland Calling*, *Spirit of the Vikings*, *French in the Air*, *Five Centuries of French Music*, etc. Then we have tapped the local outlet of the ABC network, station WTOL, for free transcriptions of their remarkable series, *Child's World* and *Mr. President*, and for the transcriptions of *Toledo Junior Town Meeting of the Air*, which is our production carried over their station and rebroadcast by

us. Incidentally this is the oldest continuous radio forum for high school students in the country, antedating any other by 53 weeks. Our students cue in all such platter shows, write the necessary continuity, and spin the platters with the best of disc jockeys. Transcribed series are of inestimable value in themselves, but they are also lifesavers for an educational station! Our staff this year carried over a nucleus of five from the staff of last year; we began broadcasting the third week of school. We can't teach all that is necessary for smooth operation in two weeks' time; and so the five veterans were a godsend—but so were the recorded series! Until the classes in radio production were ready for broadcast, the platters made our program, and only gradually, as both staff and production classes gained experience, did the live shows replace the transcribed ones. All of our live series this year have been recorded and will be broadcast next year, thus helping to bridge the gap between the loss of one group of experienced students and the development of another.

What remains to be said? We need not argue the educational values of radio. We need not stress the importance of relating program content to the educational function through broad-based advisory committees of teachers

and supervisors at each level. We need not claim that our program is better than any other nor that it is wholly satisfactory to us.

Our sole claim is that within the Toledo frame of reference educational radio could grow only in the patterns described here. We take no pride in the fact that our annual budget for operation is reported as one-fifth of the annual budget of other educational stations. Our plan of operation and our use of students account for lower costs, but whether we are achieving the same values as those achieved by other stations, we don't know. We do know that for most of the 450 students enrolled in radio classes in Toledo the radio experience is their most meaningful and vital educational experience as attested by their unremitting enthusiasm and sincere hard work. Student enthusiasm is a reflection of that of the adult members of the radio department, and WTDS has been fortunate in attracting and holding a competent corps of workers—teachers, engineer, and clerical staff—all of whom share the belief in the validity of radio as an educational tool—a belief stimulated by Superintendent of Schools E. L. Bowsher, who as state director of education in Ohio, was one of the early pioneers in education by radio.—HARRY D. LAMB, director, Station WTDS.

Children Decide in Portland, Maine

PORTLAND, MAINE, found itself in a turmoil of excitement and confusion early this year. A miraculous answer to its teachers' pleas, requests, and demands for radios in their classrooms came in the form of a gift of 78 portable radios for school use. This gift was made by Station WCSH to further public, business, and school relationships. Close upon the heels of this came the natural reaction of both teachers and children:

"Here are the radios—now what can we do with them?"

The Audio-Visual Aids Committee, the only group associated with radio interests in the Portland public school system, went to work. A careful study of the situation produced some enlightening information.

In the city of Portland, with its population of 85,000, were some 55 or more private, public, and parochial

schools. Teachers with educational radio training and experience were less than a handful. Radio facilities and equipment were meager, but with the gift of the radios, there were receiving sets enough to satisfy the total group. There were a few microphones and play-backs, a wire-recorder, and an intercommunication system or two. Four local stations were willing to give schools time on the air. A list of programs available for in-school and out-of-school listening revealed the shocking fact that only a mere dozen or so of these could be called educational. It was high time that something was done about it!

Experimental series—The first solution came from among the city's public school children. They said: "Let's give a program every week for boys and girls to listen to!"

One of the first attempts at produc-

ing a series of in-school listening programs was a quiz program, *The Battle of Books*, a program for boys and girls by boys and girls. This literature series was borrowed in name and general idea from the popular Chicago public schools' series.

As one school, the Lincoln junior high school, had had an active radio club for two years, it seemed the logical group to begin this weekly enterprise. And this they proceeded to do with courage and determination!

The form of the program was arranged so that a short dramatic skit preceded the quiz contest. This, the junior high children reasoned, would awaken interest in radio acting by pupils, and would suggest a good new story each week. A master of ceremonies was necessary to introduce the events, and the program director of WCSH acted as quiz master, thus giv-

ing the broadcast a "professional touch." [The children loved him and the interchange of experience and interests was educationally an excellent thing.]

Two teams of four members each competed in trying to answer questions on books sent in to the station by children all over the southern part of Maine. These questions provided everyone, wherever his school might be, with an opportunity to become a part of the broadcast. The teams won books for their school libraries and had first-hand experiences in radio procedure which gave them a background to work from in their own school radio plans.

The grand prize—a classroom radio—was awarded the team who, by answering correctly the most questions, was able to stay on the air the longest number of weeks. Both prizes—the radio and the books—were presented by local business concerns.

And so the program got underway. With its principal aim the creation of interest in a wide reading program, results soon appeared. School libraries began to increase their business. The Portland public library, whose teacher-librarian gave unstintingly of her time and experience, wholeheartedly advertised the series. The schools, the radio personnel, the libraries, and the local businessmen were all working together! The community was interested. The thing that was started was far bigger than a radio series: It was *using radio as an educational aid* for the first time in the city. It was an exciting, thrilling experiment!

Radio clubs soon flourished in other schools. English classes took up script writing seriously. Writers clubs organized. Soon there was more material than could be used on one series.

Can children be depended upon to furnish enough ideas for future programs? Can children be used regularly for radio personalities? If varied programs are essential to a good overall plan, how much of this can be handled by the youngsters themselves? These were some of the problems facing the Audio-Visual Committee at the close of the first six weeks' series.

Initial experiences—Unforgettable episodes and experiences are bound to occur in connection with any project in which children have a part. To most teachers new at radio work, the intense excitement and interest shown by all

children is amazing. The spirit of co-operation and team-work; the eager desire to help and assist; the boundless energy exhibited; the total lack of fear of failure; and the ease in surmounting obstacles seem unbelievable. Oh, what would a teacher not give to make all subjectmatter fields as colorful and exciting? To what extent can radio reach these fields?

Adults are not always as confident as children that new things will necessarily be successful. Neither are they always as sure that children, even when spurred to their greatest interests and abilities, can perform many tasks to which grownups might feel unequal.

As *The Battle of Books* continued, some changes were made, but it was finally decided to leave its future in the hands of its devoted fans. Some plan had to be devised whereby more pupils could participate. The introductory dramatization, though in exceedingly high favor, was written by a teacher. The new plan must make use of pupil-written scripts. The problem was solved by adopting a suggestion by the children themselves that book information be presented in the form of imaginary conversations on school buses, telephones, and street-corners, together with interviews, poems, and humorous banter. This was then followed by the quiz. More and more children became familiar with script-writing and experienced the sensation of hearing their own written words become alive, entertaining, and instructive.

The problem of prizes was studied by child groups and their suggestions were adopted: an accepted script won a book prize; contesting teams received books for their school libraries; the Grand Prize became a microphone instead of a radio because many schools were in need of this equipment. Thus the program was studied objectively by junior high children and modified to better fit their standards and needs.

Outcomes—During the exploratory period of this first series of in-school listening broadcasts, what actually was happening?

First of all, the community, the school officials, the teachers, the pupils, and the radio station personnel were working for the first time as a unit on a new problem which involved them all. A new aid to teaching was being given a fair testing. New and dramatic experiences were happening to both

pupils and teachers. Teachers' thinking was directed toward discovering in what ways radio might be utilized in their own work. Pupils were planning ways of introducing radio production into various subjectmatter areas and were discussing it at home. Parents and friends were beginning to take notice of radio's values, other than in the realm of entertainment. Everyone had ideas; some were even beginning to get them into usable down-to-earth language. Since the problem of using radio in the classroom was given as a challenge to both teachers and pupils, everyone was eager to learn more, to find out what other systems were doing, to originate workable ideas of his own. Anyone with a good idea was an important radio person. A course was offered in audio-visual aids, for which college credit was given. It was well attended. Radio, in this little city, was becoming a welcome newcomer to education!

Values of child responsibility—One policy has prevailed throughout this radio experiment: All major decisions, since the project was launched, have been made by the pupils. Whenever a wrong decision was made, some form of check was used and the error discovered and corrected. This, as might be expected, was not a time-consuming process. In the production of the dramatic scripts children, in controlled groups, chose the voices for the parts. As the rehearsing progressed, suggestions were welcomed and used. The director's word was always final, but given only after due consideration to desires and recommendations of pupils. A number of times when there was disagreement between the director and the pupils, the judgment of the latter prevailed—and not to the detriment of the production!

Child juries audited broadcasts prior to presentation. Thus they could recommend changes and offer encouragement.

A wire recorder was used with excellent results. Self-criticism, being harsh but also the quickest method of correcting and seeing a fault, brought about rapid improvement.

Sound effects offered an excellent opportunity for creative thinking. Again the wire recorder pointed out the glaring errors and satisfied the clever experimenter.

Each broadcast required one period

for choosing a cast and three for rehearsing.

The values of radio participation for students have proved to be too numerous to mention. Chief of these is, of course, the creative possibilities involved. Then, leading all others are the self-confidence, sense of responsibility, judgment, freedom to explore, and ability to critically evaluate.

The opportunity for the community to know the work of its schools, and a colorful and dramatic aid to classroom

instruction are two other significant values of this initial educational experience.

There are to be other programs—in art, music, social problems, and the like. Also, a “know your schools” series is being planned.

The answer to the question, “*Here are the radios—now what can we do with them?*” is as yet, far from being solved.

There are several thousand children ready and able to help with the plan-

ning and the working out of new ideas and suggestions. Several hundred teachers and adults are interested and willing to learn. As long as a superior standard of accomplishment is encouraged and demanded, the future of Portland's educational radio should continue to be an alive and growing expression of the creative minds of its youngest citizens.—GWENDOLEN A. ELWELL, co-chairman, Audio-Visual Committee, Portland, Maine, public schools.

Educational Stations of the Nation—WUOM

THE UNIVERSITY OF MICHIGAN started its broadcasting activities in 1921 when members of the University faculties were transported to Detroit [38 miles] to speak over the nation's oldest station, WWJ. Students enrolled in electrical engineering meanwhile constructed a small campus station and in January, 1924, a federal license was issued authorizing the operation of this equipment on 1,070 kilocycles with 200 watts power for unlimited time. The call letters were WCBC. Ten months later, the station's wave length was shifted to 1,310 kilocycles. The equipment of this station was experimental and inefficient. Consequently, a request was made for funds to improve the equipment and its operation. When this request was refused, the station license was allowed to expire in June, 1925.

In the fall of 1925, the writer bought an Atwater-Kent battery receiver with a large gooseneck horn and he was immediately made director of broadcasting for the University. Programs were to be broadcast over a commercial station, WJR, then owned and operated by the Jewett Radio Corporation. From that time until July, 1948, all of the University broadcasting programs were presented over commercial stations—WJR, Detroit, airing the greatest proportion. A classroom in old University Hall, selected because it had a piano and rug, was used as a studio until 1927. At that time, studios were constructed in Morris Hall, an old frame building, which was shared with the University band. From the very beginning, the Broadcasting Service was an independent University unit. In 1933, it was made a part of the University Extension Division; then, in 1947, it was given a

separate budget and made a part of the Information Services.

The United States Office of Education began advocating frequency modulation for educational broadcasting in 1943, and, as a result, the University of Michigan was one of the first institutions to make application for an FM license and filed an application for a construction permit in September, 1944. Due to the fluctuation in the allocated frequencies for FM and the shortage of equipment resulting from the war, additional time had to be requested for the completion of the station. It was not until July 1, 1948, that the University station finally started operation. The station had been granted the call letters, WATX, too close to TAX for a state supported station, but very fortunately, these were changed to WUOM [pause after the W]. While the original grant by the Federal Communications Commission was for 50,000 watts, the station went on the air with a 3,000 watt transmitter and is now installing one of 10,000 watts. This new equipment will give a radiated power of approximately 60,000 watts.

The transmitter building was constructed on what is extravagantly called Peach Mountain, 1,400 feet above sea level and approximately 600 feet above the average terrain. On the highest point, a Windcharger tower with eight bays, 440 feet high, was constructed. The transmitter was a General Electric and the transmitter house [sixteen miles northwest of Ann Arbor, overlooking a string of lakes and the Huron River] is complete in every detail, including living quarters, kitchen, shop, two-car garage, heating plant, small announcing studio with console and transcription tables, and a large trans-

mitter room.

Morris Hall in which the studios of the Broadcasting Service had been located was torn down to make room for a new Administration Building and two temporary studios with a single control room were constructed on the fourth floor of Angell Hall. These studios had to be shared with the Department of Speech for the teaching of radio broadcasting. As a result, they were available for broadcasting purposes only from 2:00 until 8:00 p.m. daily.

The Administration Building is now completed and contains the most efficient and beautiful radio studios and offices to be found in the State of Michigan. The new WUOM studios will occupy the entire fifth floor of the Administration Building.

There are four studios with floating floors and heavily insulated acoustic walls. All the studios are in the north end of the building with the corridor shut off from the office area. The studios are windowless, air-conditioned, and fluorescent lighted by recessed fixtures. Studios A, B, and C are irregular in shape with a combination of sawtooth and polycylindrical walls which are acoustically treated. Sound-lock vestibules, with “On the Air” electric warning signs automatically turned on, give entrance protection to both studios and control rooms. For additional protection, each studio door has a small observation window. All control rooms, except Studio D, are three feet above the studios' floor level so that announcers or actors standing in front of the controlroom windows will not obstruct the operators' view. All windows into studios are tilted toward the floors.

Studio D [16x13x9 feet] has a floor-to-ceiling double-pane picture-window

opening upon the entrance lobby. This studio will be used for round-table, interview, quiz, and talk programs and will be furnished in living room style. The control room [7x9 feet] is raised one foot above the studio floor level.

From an audience room with 38 upholstered theater seats on four risers one may look through double glass windows into Studio A [28x22x12 feet]. Dramatic programs in this studio may be controlled from either of two control rooms.

Studio B [20x16x12 feet] also has two control rooms, one of which will contain a pair of transcription tables. In addition to these two transcription tables, a three-turntable sound-effects wagon is being constructed so that it may be used for transcribed or recorded programs as well as for sound effects in any studio.

Studio C [40x22x14 feet] will be used for music groups and will contain the Connsonata electronic organ. The control room will open into both studios B and C. The ceiling of Studio C is stepped and has concealed lighting. Larger musical groups will be picked up by remote lines from the various campus auditoriums in which radio control rooms have been constructed.

The recording room will contain the Presto Type A twin-table recorder racks, other recording equipment, and storage space for disks. Programs or auditions from any studio or remote will be piped to this room for recording.

There is no master control room. Each of the custom-built Collins consoles controls its individual studio and is automatically interlocked with other studios and remotes. Master control has been eliminated, and each operator is responsible for selecting the lines his studio is to feed. Remotes and outgoing lines are connected from the individual consoles instead of feeding into a master control for distribution. All control rooms are interlocked so that two studios cannot take the same line simultaneously unless specifically connected to do so. Each control room can monitor all the others so that cues can be picked up on the split second without interruption.

The music library will be an office for the music director and will contain racks for transcriptions, and the transcription services, recordings, and playback equipment.

The WUOM offices are located in

the south end of the fifth floor. Two elevators, one listed as an express elevator, open into the WUOM lobby where there will be a receptionist on duty. At the west end of the lobby is the general office opening into the director's office. Three offices will take care of the Script and Program Departments and the announcers. All offices will contain a monitoring system, which will permit listening to auditions or programs from any studio.

The studio-transmitter link [REL] will be located in the sixth floor penthouse; and the beamed reflector, at the top of a forty foot pole, will send the WUOM programs through the air to the transmitter, 16 miles distant. In case of power failure from the University system, there is an automatic switch to the Detroit Edison power.

In the earliest days of frequency modulation, the University sponsored a plan for an educational FM network for the state of Michigan to be planned and operated with the cooperation of the State Department of Public Instruction. This plan, unfortunately, did not materialize. The University station, WUOM, however, now feeds sustaining programs to ten frequency modulation commercial stations in lower Michigan. These programs are picked up and rebroadcast by stations which compose the Michigan FM Network. In some instances a station acts as a relaying station. The WUOM signal is heard at a much greater distance than had ever been anticipated. There are regular listeners to its programs in Louisville, Kentucky; throughout Northern Ohio; Kenmore, New York; as far north as Saginaw; and west to the shores of Lake Michigan. In addition to sending programs over its own FM station and the commercial FM stations, University programs are also piped to four AM stations upon weekly schedules. Three of these are commercial stations; the fourth is an educational station owned by Michigan State College [WKAR].

One of the most extensive activities of the University of Michigan Broadcasting Service is the supplying of transcribed programs to commercial stations both in the state and also in Pennsylvania and Ohio. No immediate plans have been made for a television station by the University. However, the Broadcasting Service presents a weekly television show over WWJ-TV; and a coaxial cable has been run

through the heating tunnels of the University from Lydia Mendelssohn Theater to the top of the Burton Tower so that dramatic shows may be beamed to Detroit. The University installed equipment in Burton Tower so that this high point might be used to beam football games and other locally arranged programs from Ann Arbor to the four Detroit TV stations.

In addition to the activities in FM, AM, TV, and transcription service, and arranging dinner music for local restaurants, the Broadcasting Service also operates wired radio for the dormitories, supplying programs to about 7,500 students. By wired radio, it is possible to change the FM programs of WUOM so that they may be received upon the small table AM sets owned by students.

Since 1925, the writer has been director of broadcasting and also holds the title of associate professor of speech. The staff of the Broadcasting Service now numbers nineteen fulltime employees. The activities are supervised by an Executive Committee on Radio appointed by the Board of Regents which set forth the purposes of the Broadcasting Service as follows:

The purpose of the Broadcasting Service shall be to provide the people of the State of Michigan, and others within the areas covered by its activities, programs designed in the public interest. This purpose shall be implemented specifically as follows:

1. The Broadcasting Service shall report and interpret to its audience the various activities of the University, with emphasis upon education, research, training, and service. It shall provide:
 - a. Educational programs for campus and off-campus individuals and groups, including special programs for other educational institutions, particularly the public schools, and adult education groups;
 - b. Stimuli for a broader knowledge, fuller understanding, and deeper appreciation of the humanities, of the sciences, and of social, economic, and civic problems;
 - c. Entertainment consistent with the policies and practices of an institution of higher learning;
 - d. A medium for liaison and cooperation with other educational institutions and other broadcasting services;
 - e. Opportunity, within the limits of available facilities, for the staff and students of the University to secure studio experience preparatory to appearances on the air;
 - f. Facilities and programs for a "wired-radio" service to the residence halls and other University buildings;
 - g. Facilities for communicating information concerning University affairs to alumni, and for other purposes concerned with alumni matters.
2. The University Broadcasting Service shall manage and operate Radio Station WUOM.

I have said nothing about WUOM programming. Approximately two-thirds of the time on the air is devoted to music. This was deemed advisable in order to develop an audience during the first months the station was on the air. As much live music as is possible is broadcast. The University home football and basketball games and swimming meets have been broadcast, and WUOM will carry all University baseball games. While the basic schedule on the air is from 2:30 to 8:00 p.m., the station remains on the air to carry all University live concerts and special events. No classroom broadcasts are put on the air, with the exception of the rehearsals of the University Band and the Symphony Orchestra. Issued is

a monthly schedule which is mailed to any person upon our mailing list. We have received about one thousand requests from FM owners in our area and our mailing list is being increased monthly. WUOM will welcome the opportunity to place *AER Journal* readers upon its permanent mailing list. It is estimated that there are between a hundred and two hundred thousand FM sets in the WUOM area; and through the FM stations which carry WUOM programs, there is a potential FM audience of over a quarter of a million set owners.

The present temporary studios in Angell Hall are to be remodeled for the use of classes in broadcasting. There will be two studios and two

control rooms, one with raised observation seats for students interested in control operations. All new radio equipment, as well as turntables and recording equipment, will be installed. These studios will be used also as remote studios for the origination of dramatic and other Speech Department radio programs. Additional library, shop, and office space also are being planned for the speech students and staff.

After twenty-eight years on the air, from crystal sets to television, from bedsprings to dipoles, from carbon mikes to cardioids, the University invites each of you to the formal dedication of its new studios in the fall.—WALDO ABBOT, director of broadcasting, University of Michigan.

19th Radio Institute at Columbus, May 5-8

OHIO STATE UNIVERSITY'S pioneer educational radio conference will spotlight the new frontiers of broadcasting, when the nineteenth annual Institute for Education by Radio convenes in Columbus, Ohio, May 5-8. Television and facsimile, as well as FM and AM radio, will get the attention of more than 1,000 educators and broadcasters during the traditional four-day assembly.

Keynote of the 1949 Institute will be sounded in the opening general session on Thursday night, May 5, when top-ranking representatives from AM and FM radio, television, and facsimile will examine the future of broadcasting.

Implications of television for American life will come under consideration early in the conclave, on Friday evening, May 6, during the first general session in Institute history to be given over exclusively to a discussion of the now-booming new medium. A tentative program, announced by Dr. I. Keith Tyler, Institute director, calls for discussions of TV implications by a motion picture executive, a leading educator, and a distinguished writer.

The place of television on the Institute program is also being expanded through scheduling of three specialized group meetings, to deal with TV writing, production, and the use of television in educational broadcasting. In addition, chairmen of work-study groups and sectional meetings will integrate television, as it affects their various fields, into their individual

programs, to insure that no known educational TV use is overlooked.

Launched in 1930, to provide a common meeting ground for educators and broadcasters, the annual Ohio State University event deals primarily with



I. KEITH TYLER, *AER Past President; director of radio education, Ohio State University; and director, Nineteenth Institute for Education by Radio.*

discussions of program problems and techniques aimed at providing better radio fare for the American listener. With its growth in international prestige during the past several years, at least one general session has been devoted to a broadcasting subject of

global interest. This year, foreign government radio spokesmen, U. S. State Department representatives, and UNESCO officials will take part in the general assembly planned for Saturday morning, May 7, when radio's job in interpreting freedom to the world will be the subject under consideration.

The general session, on Saturday evening, May 7, has been designed primarily for educators, with fact-finding talks pointing out how educators can use radio effectively.

A stream-lined format, developed by Director Tyler and a national advisory committee, incorporates numerous changes in scheduling the 1949 Institute sessions. Moving up the opening date to Thursday, instead of the customary Friday, will enable conferees to return to their desks Monday morning. The annual Institute dinner, traditional highlight of the meeting, will be held at 1 p.m. Sunday, May 8, and will be the final event on the conference calendar.

For more effective presentation of program material, this year's conference will feature a smaller number of special interest groups and clinics. To make it possible to attend more interest groups and reduce conflicts, two, rather than one, meeting periods will be scheduled on each of two afternoons.

Major interests of most conferees will be considered in the work-study groups meeting Friday and Sunday mornings covering agriculture, school broadcasts, radio news, health educa-

tion, religious broadcasts, national organizations, special events, radio training in colleges and universities, and community organizations and radio.

Special interest groups, representing secondary interests of attendants will meet Friday and Saturday afternoons.

A general registration fee of \$6.00 will include a copy, when published, of

the printed Institute proceedings, *Education on the Air*, which sells for \$4.00. Student registration fee is \$1.00.

Awards of the 13th annual Exhibition of Educational Radio Programs, held yearly in conjunction with the Institute, will be announced during the opening general session. Winning programs will be available for audition throughout the four-day meeting.

Local Association Activities

New York

Things are really moving now in the AER Metropolitan Chapter in New York. On January 28, a mimeographed letter and ballot for local officers went out to 330 individuals in the New York Metropolitan Area. New memberships and renewals, about evenly divided, began to come in almost immediately.

The writer was assisted in the compilation of a local AER card file by William D. Boutwell, James Macandrew, and the AER Business Office in Chicago. Being on sabbatical leave from Station WNYE until September has made possible the time and effort which has gone into this drive. There is hope that at least two-thirds of the 330-name list can be brought into active status in the Association.—DOROTHY KLOCK, Station WNYE, New York Board of Education.

St. Louis

The St. Louis Association for Education by Radio is completing a most successful season of activities. Much interest has been aroused in the use of radio in education and quite a number of teachers have been given ideas as to how to use radio wisely and well.

In the Fall it was decided to concentrate the Winter's program on demonstrations. These were planned so that each level of work would be reached. We were especially fortunate in having among our members several people whose wide experience in the field was utilized to the fullest.

In December, a radio workshop group under the direction of Catherine Fleming gave a demonstration of an original dramatization. Members of the workshop—graduate students from St. Louis University—presented the first in a series of six programs they were producing for the elementary schools

of St. Louis. The broadcast—adapted from a fifth grade reader—was about the Pony Express, and is a favorite with boys and girls. The teachers who witnessed the demonstration found it a valuable experience. Many excellent suggestions concerning follow-up work and activities resulted from the presentation.

In January, members of the St. Louis AER witnessed a broadcast of "Autocrat of the Breakfast Table," which a radio workshop directed by Gould Meenach presented over Station KFUE for use in the St. Louis public schools. Both the production and the musical background were of high caliber. The teachers were also impressed with the testimony which the workshop students gave as to the value which they received from their radio experience.

The February demonstration was by Herman Beck of Emmaus Lutheran school. Elementary children produced and directed the program. The offerings were varied. First graders did a program on George Washington; the older children gave news and book reports and an original play. Afterwards, the participants spoke frankly of the values which their experiences contributed, even in some instances to helping correct speech defects.

The AER sponsored a luncheon, attended by 140 teachers, during the St. Louis meeting of the American Association of School Administrators. Dr. I. Keith Tyler, director of radio education, Ohio State University, was the principal speaker. He discussed the topic, "New Ways of Listening and Learning." He pointed out how radio could cut through the barriers to international peace and understanding, and gave practical suggestions for the use of radio, both in the classroom and as assigned listening. He suggested uses

AER Financial Statement

December 31, 1948

ASSETS	
Cash in Bank	\$2,377.19
Accounts receivable	61.50
Total	\$2,438.69
LIABILITIES AND CAPITAL	
Regional dues payable	\$ 774.50
Accounts payable	47.56
Reserve for promotional expense	520.22
Surplus	1,096.41
Total	\$2,438.69
INCOME	
National dues	\$ 540.63
Journal sales	2,757.30
Income from advertisers	1,474.73
Book service	65.36
Total	\$4,838.02
EXPENSE	
Magazine printing	\$3,048.13
Postage and parcel post	748.29
Office expense	303.39
Book service	41.77
Bank charges	12.10
National organizational expense	71.29
Miscellaneous	10.00
Total expense	\$4,234.97
Net profit	603.05
	\$4,838.02

for the tape or wire recorder. He concluded with this challenge: "If teachers are to educate for international peace and understanding, they must use this vital way of cutting across these barriers to understanding."

On March 27, AER members attended a broadcast of *The Land We Live In*, at the invitation of Leo Maginn. Ken Jones, script writer for the program, described the work and research that goes into the production of these programs concerned with the history of this area. They are widely used in the St. Louis schools because of their relevance to history and geography.

The May meeting will be at Lindenwood College, where members will participate in one of the Friday night broadcasts. Lindenwood College operates a campus station and has an active workshop under the direction of Martha Boyer.

These activities of the St. Louis AER are proving successful, they are bringing in more members, and the mailing list for the *AER Journal* is exhibiting a healthy gain in this area.—VIRGINIA EDWARDS, program director, St. Louis AER.

Pacific Southwest

At the annual business meeting of the Pacific Southwest AER, held during the Western Radio Conference in San Francisco, February 24-25, a new slate of officers was elected for 1949. John C. Crabbe was reelected to a second term as president, as was the treasurer, Armen Sarafian. New officers elected were Marjorie McGilvrey, Mountain View, California, vice-president; and Earle Menett, Alameda, California, secretary.

George Jennings, AER president, gave a report to the membership on activities and progress during the past

year; James Morris, Pacific Northwest AER president, told the group about the Portland, Oregon, AER activities; and reports from the AER organizations in Sacramento, Los Angeles, and Pasadena were heard.

Mr. Crabbe, who incidentally was also elected chairman of the Board of Directors of the Western Radio Conference, at a business meeting of the Conference, closed the meetings with a pledge to work for the establishment of a greater number of local chapters in the region, a strengthening of the regional organization, and the adoption of a regional constitution.

gates at 4:30 p.m. in Butler Gymnasium, and at 6 p.m. there will be a dinner in Ayres Hall.

The evening session will convene at 7:30 o'clock and will feature an address by a nationally known radio speaker.

Michigan Radio Conference

The fourth annual Michigan Radio Conference, held at Michigan State College, East Lansing, March 4, attracted a large attendance and proved to be an important event.

The morning session, presided over by Wilson B. Paul, head, Department of Speech, Dramatics, and Radio, heard Robert K. Richards, director of public relations, National Association of Broadcasters, discuss the topic, "How Can Radio Best Serve the Public Interest?" and Robert B. Hudson, educational director, Columbia Broadcasting System, speak on "Radio in a Democratic Society." The two talks were followed by a general discussion from the floor.

At the luncheon meeting which followed the morning session, James D. Davis, Conference chairman, presided and introduced the guests.

Robert J. Coleman, director, Station WKAR, presided at another general session which followed immediately after the luncheon. Richard B. Hull, president, National Association of Educational Broadcasters, opened discussion of the topic, "How Can Radio and the Community Cooperate?" This topic was explored further by a panel consisting of: H. M. Steed, manager, Station WLAV, Grand Rapids; M. L. Greenebaum, president, Michigan Association of Broadcasters, Saginaw; D. Hale Brake, treasurer, State of Michigan; and Marjorie Karker, director, Women's Division, Michigan Farm Bureau.

Two simultaneous sections followed immediately. The first, under the chairmanship of Willis Dunbar, director of public affairs, Station WKZO, Kalamazoo, discussed the topic, "The Responsibility of Radio." Panel members consisted of Les Biederman, manager, Station WTCM, Traverse City; William Pomeroy, manager, Station WILS, Lansing; H. A. Giesel, manager, Station WBCM, Bay City; E. B. Breithaup, executive secretary, YMCA, Lansing; and F. A. McCartney, insurance broker, Lansing. The second, under the chairmanship of Lee Thurston, state superintendent of public instruction,

Events—Past and Future

Columbus Competition

Plans are rapidly being completed for the nineteenth Institute for Education by Radio, to be held in Columbus, Ohio, May 5 to 8. Much of the machinery which guarantees a successful meeting is already under way.

Judging the entries in the thirteenth American Exhibition of Educational Radio Programs began a month ago. A review of this year's judging activities reveals some new developments.

Outstanding television programs of the past year are being considered for special awards. This extension of "first awards" and "honorable mentions" to TV, according to Dr. I. Keith Tyler, Institute Director, is in keeping with the objectives of the exhibition: To further the broadcasting of significant educational programs by singling out the outstanding efforts of the preceding year.

A new judging procedure is being used this year. All entries, except network and television, are being judged in 14 cooperative centers in various cities throughout the country. Each is headed by a competent authority in radio education and assumes responsibility for the entire judging process and award selection in the program classification assigned to it.

Radio programs submitted for the current contest approximate 550—about the same as last year's record-breaking number. Awards will be announced at the Institute meeting in Columbus, May 5-8.

Lindenwood College Conference

Nationally known radio personalities headline the program of the Third

Annual Radio Conference at Lindenwood College on April 29. Plans for the conference, now being completed under the direction of Martha May Boyer, head of the Radio Department, include an address by Judith C. Waller, director of public service, Central Division, National Broadcasting Company; a demonstration of production techniques by Ted Westcott, director of *The Land We Live In*, and of television production, Station KSD; and an address by another national radio authority.

Last year more than 250 individuals—students and teachers from universities, colleges, and high schools in the St. Louis area, and representatives of civic groups—attended the conference.

The conference, according to the tentative program, will open with registration for delegates, beginning at 9 a.m. The staff of KCLC, Lindenwood's campus station, will give a breakfast for Miss Waller at that time. At 10 a.m. Miss Waller will discuss "Training For Careers in Radio" at an informal student session.

During the morning, Mr. Westcott will conduct tryouts for a half-hour student radio show to be produced at the afternoon session. The script for this show has been written by students of Lindenwood's Radio Department, and tryouts for parts in the cast will be open to all student delegates. The show will be presented and recorded at 1:30 p.m. as a feature of the program which will include a demonstration of production techniques by Mr. Westcott.

A tea dance, sponsored by campus organizations, will be held for the dele-

tion, Lansing, attacked as their problem, "The Responsibility of the Schools." The panel members who assisted him were: J. P. Scherer, manager, Station WHFB, Benton Harbor; Sandy Meeks, program director, Station WOOD, Grand Rapids; Mark

Haas, educational director, Station WJR, Detroit; Gladys Saur, principal, Godwin Heights high school, Grand Rapids; and Eva Palmer, director of special services, Battle Creek schools.

A tea, held on the stage of Fairchild Theatre, concluded the Conference.

Members Write Us

Appreciates AER Service

Mrs. David H. Morgan, 1500 LaPorte Avenue, Fort Collins, Colorado, expressed her appreciation for AER service in a letter to George Jennings, dated February 15. She put it this way:

Thank you very much for your kind personal attention and materials sent in answer to my request regarding my graduate thesis here. The materials are very helpful indeed.

My interest in education by radio stems from four years' radio work on the West Coast, combined with a present hobby of studying further educational trends at the college here where my husband is graduate dean.

Should findings of any value develop from this work, I shall be glad to furnish your office with them. I shall also be glad to cooperate in furthering local interest in the AER in this area.

Can You Help?

A request for assistance comes from Alma T. Caldwell, Speech Department, Louisiana State University, Baton Rouge, Louisiana. Under date of February 25, Miss Caldwell writes:

I am at work on a thesis proposing a plan for radio in education in our state. Realizing your valuable work along these lines, I come to you for assistance.

Can you help me, please, in finding research showing work of other states? Do you have any historical evidence? Any program material for use? Any suggested programs? How should I proceed? It is a vast project!! Thank you for any help along these lines.

Can You Help?

Another request for assistance comes from Herbert Evans, Station WTHS, 1410 Northeast Second Avenue, Miami 36, Florida.

Mr. Evans requests the loan of negatives or prints of utilization photographs. His photo department would duplicate them and they would be returned in about two weeks.

Mr. Evans believes that such photographs can be of assistance to him in getting a school utilization program started.

Compliments AER Journal

The *AER Journal* is read as a "text-book" by students taking a course in "current broadcasting developments"

at Ithaca [New York] College. Seniors majoring in radio take the course one hour each week throughout the college year.

Broadcasts for Schools

Standard School Broadcast

Concert music during April will round out the Standard School Broadcast's current year-long course in America's history of musical development.

Beginning Thursday, March 31 [10:10:30 a.m. PST, NBC], the program will present a combination of America's concert hall music and folk songs, with tales of appropriate folk-heroes as impersonated by the program's soloists.

Davy Crockett's stories of pioneer days will keynote the March 31 broadcast. American tone-poems, descriptive of geographical regions, will be played by the Standard School Broadcast orchestra appearing before the Northwest Music Educators Conference in Portland, Oregon. Clancy Hayes, the program's "jack-of-all-tunes" is chief soloist, with Jack Cahill as Crockett.

When Paul Bunyan's counterpart,

The purpose of the new course is to keep the students abreast of the trends and rapid changes in the radio picture. They learn how to evaluate situations and express their views as to how the problems of the industry may be solved.

John J. Groller, director, Ithaca College Radio Workshop, and formerly with Station KNX, Hollywood, California, explains it this way:

Many of our students, returning from field work experience in commercial stations, report praise from their managers because they are so well informed on radio news. They find it difficult to keep regular employees so well informed, they say.

basso Mike Kermoyan, visits the school broadcast April 7, he will bring woodsmen's folk-songs to sing with Hayes and selections from "Paul Bunyan" ballets for the orchestra. Background material for this and all other programs is found in the Standard School Broadcast Teacher's Manual.

The "Songs of Johnny Appleseed" on April 21 will include Roy Harris' "Folk-Song Symphony" in a survey of American "operatics." The following and final broadcast, on April 28, will feature the orchestra in selections from symphonies by contemporary Americans.

Now in its twenty-first year, the Standard School Broadcast recently received the Award of Merit of the Los Angeles Tenth District, California Congress of Parents and Teachers, as the outstanding music-enjoyment program for schools.

Reviews

Handbook of Radio Production. By Erik Barnouw. Boston 6: Little, Brown & Company. 1949. xii + 324 pp. \$4.50. Text edition [Boston 16: D. C. Heath & Company] \$3.35.

Erik Barnouw has no time for frills or pedagogy. There is none in *Radio Drama in Action*, none in *Handbook of Radio Writing*; and this new production book is just as free of them. Instead, it has a simple directness that makes good reading and, in my view, better instruction.

Mr. Barnouw proposes to introduce the novice to studio production problems by describing first, the tools with which the "production team" works, then their combinations, to yield a wide variety of radio effects. His 37 pages on studio paraphernalia and 148 on the duties of the "team" [actor,

sound man, musician, announcer and speaker, engineer, director] are the sharpest and clearest I have seen on these subjects. They are highly specific, they use many examples, they are pointed and economical of rhetoric.

"The Team in Action" makes its points by describing 24 brief case examples. In each, Mr. Barnouw uses an actual script-excerpt illustrating a particular technique and shows how its problem may best be solved. It doesn't hurt that the samples come from such well-known productions as "War of the Worlds," "Inside a Kid's Head," "To the Young," and "Abraham Lincoln." Mr. Barnouw polishes off this section with a reprint and full production-analysis, step by step, of one of his own shows. There is an excellent "Production Directory" that goes a good deal beyond the ordinary glossary. And Mr. Barnouw has devised a useful system of cross references.

The book appears to be aimed principally at the beginner in radio production. It should be required reading, however, for every would-be radio writer and actor; and experienced broadcasters will find value in it.—MITCHELL V. CHARNLEY, professor of journalism, University of Minnesota.

Alpha Epsilon Rho



Gamma, University of Minnesota—Gamma chapter initiated three new members: Morton Elevitch, Sheldon Goldstein, and William Monta, on February 10. On February 24, Gamma initiated three more new members: Delores Scheinbloom and Jean Orud, associate members; and Paula Sechter, active.

Beta, Syracuse University—Beta initiated the following new members on February 27: Alicia M. Panages, Charles V. Marti, Irwin C. Cairns, Jr., Patricia S. Foy, Raomon R. Sameth, Barbara J. Ritchie, Robert C. Nelson, Richard C. Lyons, Nancy Phillips, Jack F. Christie, Joel G. Marciniss, William J. Wright, John F. Plain [all actives], and Harvey R. Herbst [associate].

Pi, Baylor University—Pi chapter initiated the following "actives" on January 27: Maurice Partin, John Bryan, Bob Jordan, Doug Thompson, Barbara Goode, and Leverne Longino.

Pi conducted pledge week with the pledges wearing large transcription discs tied over the shoulders, with advertisements of the campus station written on the discs. The pledges got together as a group and produced a 20-minute show which was given at the initiation banquet.

Pi's project for this term is a concentrated effort to put the campus station in the limelight as far as student listening is concerned.

Lambda, Purdue University—Lambda chapter elected the following new officers on February 2: Emil L. Szmyd, *president*; Robert Willy, *vice-president*; and Carolyn Widener, *secretary-treasurer*.

Lambda also had two initiations in January. On the 10th, the initiates were: Harold J. Schmitz, Gordon J. Graham, Wayne P. Rothgeb, Ward S. Carlson, Charles A. Ankenbrock, John F. Beckerich, William G. Maass, and William G. Tuscany; on January 30, Patricia Chenevey, Robert Dawson, Boyd Humphrey, Myles Kranzler, Robert Willy, Cecelia Zissis, Mary R. Smith, William C. Kresge, and Carolyn E. Widener.

The National Office has just announced to all Alpha Epsilon Rho chapters that the fraternity has a new honorary member, Mel Allen, a nationally-known sportscaster. Mr. Allen is a University of Alabama graduate and was nominated by Eta Chapter, University of Alabama.

Alpha Epsilon Rho once again is co-sponsoring the National Radio Script Writers Contest.

Questions concerning Alpha Epsilon Rho should be addressed to Betty Thomas Girling, *Executive Secretary*, Alpha Epsilon Rho, Station KUOM, University of Minnesota, Minneapolis 14.

AER Record Review

Up and Down the Scales

Rating—This series receives a general rating of "excellent" from a Salt Lake City, Utah, committee under the chairmanship of Lorin F. Wheelwright.

It seems to be most useful in music education, grades three and above.

Specifications—A series of thirteen 15-minute recordings at 33 $\frac{1}{3}$ rpm. A teacher's guide booklet accompanies each set of records. Available to schools for non-air use at \$50; for air use as well as non-air use, \$110. Rental charge for one air use [noncommercial], \$75. Address: Radio Chairman, Salt Lake Junior League, 554 Eleventh East, Salt Lake City, Utah.

Description—These programs present the story biographies of well-known musicians, together with performances of their music. The general pattern of each story is to give boyhood experiences, struggles for recognition, situations in which music was composed or performed, and examples of the music itself. The dramatizations were made by professional actors and all musical performance is by competent artists. For the most part, piano playing is featured, although vocal soloists, and in one program [Bach], the Salt Lake Tabernacle organ is featured.

The artist portrayed, brief comments, and music titles for each program follow: [1] Mozart—based on many incidents in *Mozart the Wonder Boy*, by Wheeler and Deutcher. Music: "Sonata in A Major"; [2] Schubert—a struggle of the unknown composer of superior talent, his method of composing, etc. Music: "Marche Militaire," "Waltz in A Flat," theme from "Unfinished Symphony"; [3] Stephen Foster—highly significant to children through use of familiar songs: "Beautiful Dreamer," "Oh! Susanna," "Old Folks at Home," "Massa's in De Cold, Cold Ground," "Some Folks"; [4] Beethoven—the man who wouldn't be downed, succeeded in spite of an unhappy childhood. Music: "Waldstein Sonata"; [5] Mendelssohn—a happy childhood, beautiful family life, great talent, charming music. Music: "Spring Song," "Hunting Song," "Spinning Song"; [6] Grieg—effect of national

color on music well portrayed. Music: theme of "Concerto in A Minor," "Butterfly," "Solveig's Song," "Hall of the Mountain King"; [7] Verdi—the composer of opera who wrote from childhood to advanced age. Music: excerpts from "Aida," "La Traviata," "Rigoletto"; [8] Bach—the organist who loved music enough to walk 100 miles to hear it. Music: "Toccata and Fugue in D Minor"; [9] Tchaikowsky—the symphonist whose gaiety and sadness express a nation. Music: "Symphony VI," "Nutcracker Suite," "Romeo and Juliet Overture," "Concerto in B Flat Minor," "None But the Lonely Heart"; [10] Schumann—love story of Clara and Robert and musical expression of the Romantic era. Music: "Papillon," "Andante and Variations," "Sonata in G Minor," "Warum"; [11] Chopin—the Polish patriot and peer of composers for the piano. Music: "Fantasia Impromptu," "Revolutionary Etude," "Mazurka in B Flat Minor," "Nocturne in G Minor"; [12] Rachmaninoff—composer-pianist whose pieces are played by every pianist. Music: "Prelude in C Sharp Minor," "Second Concerto in C Minor," "Prelude in C Sharp Minor"; [13] Franck—the French organist who wrote one of the best loved symphonies of the world. Music: "Symphony in D Minor," "Panis Angelicus."

Appraisal—All teachers who heard and used these transcriptions agreed that they are excellent for school use. The stories have appeal for children inasmuch as they portray childhood experiences of the composers. The music leads to further listening, discussion, and classroom performances.

The scripts are well written—having been revised many times and experimentally used in several series of radio broadcasts. In a few instances the text of songs is blurred, but on the whole, all spoken and musical rendition reaches a high level of clarity.

The composers selected correlate well with studies of national cultures. The lack of contemporary composers was forced by non-cooperation [of the Gershwin estate, for example] in allowing such a presentation. Children can profitably supplement the listening examples and dramatizations with those of their own creation. The series has proved to be extremely popular as a "fresh approach" to music appreciation.

The Chopin recording was awarded first prize as the best broadcast in music education at junior high level at the 1943 Institute for Education by Radio, Ohio State University, Columbus.—LORIN F. WHEELWRIGHT, supervisor.